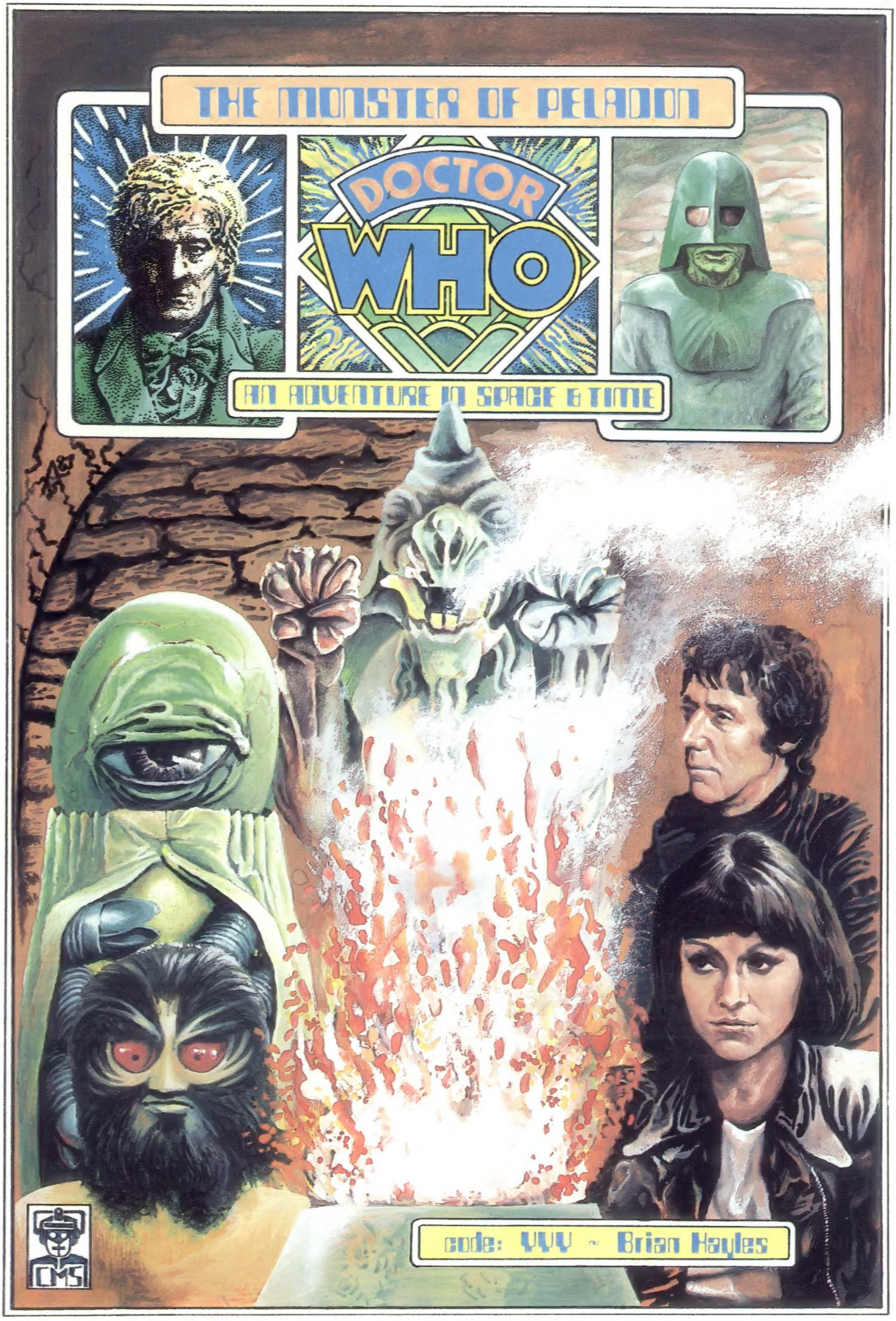
THE MONSTER OF PELADON
DOCTOR WHO
AN ADVENTURE IN SPACE & TIME
code: VVV ~ Brian Hayles

Deep in the caverns of Peladon, Tricilicate is being mined with a sonic lance supplied by the Galactic Federation. Suddenly one of the miners is killed by an apparition which the others identify as the spirit of Aggedor. The Federation overseer, Vega Nexos, informs the Queen, Thalira, and - much to the consternation of her advisor, Chancellor Ortron - she decides to visit the mine herself. When Nexos too is killed, Ortron believes that the presence of aliens has incurred the wrath of Aggedor.

Elsewhere in the tunnels, the Doctor and Sarah arrive in the TARDIS. They make their way to the Citadel and enter via the Temple of Aggedor - where they are arrested by Ortron. Brought before the Queen, the Doctor learns that it is many years since his last visit; Thalira is the daughter of his friend King Peladon, who is now dead. Ortron accuses the travellers of sacrilege, and they are sentenced to death. However, reprieve it at hand when Alpha Centauri appears and vouches for the Doctor.

Gebek, a leading miner, complains to the Queen about his people's working conditions, but is discredited when another miner, the hot-headed Ettis, leads an unsuccessful raid on the armoury. Ortron believes Gebek was acting as a diversion, and sentences him to die. However, curious about the recent killings, the Doctor intervenes on the man's behalf. With Blor, the Queen's mute champion, they investigate the site of the last death. There Ettis seals them in a cave, where the 'spirit' appears again, killing Blor. Gebek frees the Doctor just in time to save him.

The Doctor deduces that someone is trying to stop the mining. He offers to speak to the Queen on the miners' behalf if Gebek, in turn, tries to get his people back to work. Sarah, meanwhile, is searching for the Doctor. She comes to the ore refinery but accidentally sets off its electronic defence systems. Just before they render her unconscious, she sees a shape moving about inside...

Ettis and his group mount another raid on the armoury, and this time succeed. Ettis flees when Alpha Centauri raises the alarm, but takes the recovered Sarah hostage. The woman manages to escape - only to encounter Ortron, who believes she is in league with the miners. When the Doctor arrives, the Chancellor has them both thrown into a pit. There they are confronted by the real Aggedor, but the Doctor knows the beast and tames it using hypnotism. On Thalira's insistence, the travellers are then freed.

Eckersley, a Federation Engineer, advises Alpha Centauri to contact the Federation for help. Gebek and the Doctor, meanwhile, make for the refinery to find out what Sarah saw. The door opens, and an Ice Warrior emerges! The two friends are taken back to the throne room, where the Martians are now in charge, claiming to have answered Centauri's call. Their Commander, Azaxyr, states that the miners must resume work immediately, or face the consequences. When Ettis and his group attack the throne room, they are all killed save for Ettis himself, who escapes.

Convinced it was an Ice Warrior that Sarah saw earlier, the Doctor determines to get inside the refinery. He raises the temperature in the mines, forcing the Martians above ground. In the tunnels, however, he encounters Ettis with the sonic lance, which he has stolen and aimed at the Citadel. They fight, but Ettis gains the upper hand and fires the device - only to be killed when Azaxyr has the self-destruct mechanism activated and it blows up. The Doctor escapes injury and is found by Gebek.

The Ice Warriors imprison Sarah in the throne room with the Queen, Ortron and Alpha Centauri. Sarah and Alpha Centauri manage to get away, but Ortron is killed. Thalira is held to await the wrath of Azaxyr.

In the Citadel's communications room, Sarah tunes a monitor to the inside of the refinery, where she sees Eckersley and Azaxyr talking. The Doctor is also listening in and learns that Azaxyr is a member of a breakaway faction, while Eckersley is out for personal gain. Both are agents of Galaxy Five, a power bloc at war with the Federation. Leaving Alpha Centauri to contact the Federation, Sarah hurries to the tunnels.

The Doctor sends Gebek to rally his men, then uses the 'spirit' - in reality, a sonic hologram - to attack the Ice Warriors. He has to go into sensory withdrawal when Eckersley turns the refinery defences against him, but by this time the miners have killed the Martians. Eckersley escapes, taking Thalira as a hostage, and the Doctor, recovering, uses Aggedor to track him down. Eckersley is killed, but the Royal Beast also dies in the skirmish.

Galaxy Five surrenders, and on Peladon a new Chancellor is needed. The Doctor is offered the job, but he suggests Gebek instead. He and Sarah then leave in the TARDIS.

(8 on 1)

THALIRA: Ortron. You appealed to the judgement of Aggedor. Now you shall accept it. The Doctor is vindicated.

9. 2 A — CU ORTRON

ORTRON: With your majesty's permission.

Hold him as he bows & Xs back to see 3s. SARAH/ORTRON/DOCTOR

(ORTRON BOWS AND TURNS. FACES DOCTOR. DOCTOR STEPS ASIDE. ORTRON EXITS)

10. 1 A — CU ORTRON

11. 2 A — 3s. SARAH/ORTRON/DOCTOR

THALIRA: Chairs and refreshment for our guests.

12. 1 A — CU THALIRA

13. 2 A — WS Court

(GUARDS PLACE CHAIRS)

THALIRA (SITS) You will please accept our apologies.

DOCTOR: Not at all your majesty. I was delighted to meet Aggedor again.

14. 1 A — 2s. QUEEN/DOCTOR (on sit)

THALIRA: Please sit down. What did you discover in your investigations at the mines?

15. 2 A — MCU DOCTOR

DOCTOR: That the miners are planning armed revolt and that Gebek is your only hope. He's a moderate - civil war is the last thing he wants.

16. 1 A — CU THALIRA

17. 3 A — 2s. SARAH/DOCTOR

SARAH: What about Ettis?

DOCTOR: That's theproblem. Ettis has scored a success with that raid on the armoury. Now all theyoung hot heads will be keen to follow him.

18. 1 A — CU THALIRA

19. 2 B — 2s. THALIRA/DOCTOR

THALIRA: What should I do?

DOCTOR: Send for Gebek. Promise a better way of life for the miners and see that they get it. That'll cut the ground from under Ettis' feet.

20. 1 A — CU THALIRA

(3 next)

DM

(20 on 1)

THALIRA: Ortron says it is wrong to give in to the miners. They will want more and more ..(He says

21. 3 A — MCU SARAH

SARAH: Ortron just wants to make sure that the benefits of joining the Federation go to him and his aristocratic friends.

22. 2 A — MCU DOCTOR

DOCTOR WHO: You've got to convince your people that the Federation means a better life for everyone - not just a few nobles at Court.

23. 1 A — 2s. THALIRA/DOCTOR

They stand.

THALIRA: (SHE STANDS THEY DO) I will try your plan. Can you get a message to Gebek for me?

23a. 2 A — CU QUEEN

23b. 1 A — 2s. QUEEN/DOCTOR

DOCTOR WHO: I'll manage somehow, your majesty.

THALIRA: Tell him to come to the Citadel and meet with me in secret. I will hear the grievances of his people and do my best to remedy them.

DOCTOR: Thank you your Majesty.

THALIRA: Go as quickly as you can.

ORTRON: I just want a quick word with the Ambassador, then I'll be on my way at once.

24. 3 A — 2s. SARAH/DOCTOR

Hold 2s. till DOCTOR exits. Then hold MCU SARAH

(THE DOCTOR GETS UP TO LEAVE, AND SARAH MAKES AS IF TO FOLLOW HIM.

THE DOCTOR STOPS HER)

Why don't you stay and talk to the queen, Sarah? I've a feeling you could give her some good advice.

25. 1 A — CU THALIRA (THE DOCTOR EXITS.)

25. 2 A — CU SARAH THALIRA LOOKS AT SARAH.)

27. 1 A — CU THALIRA SARAH LOOKS AT THALIRA)

12

(2 next)

(27 on 1)

THALIRA: What advice did the Doctor mean?

28. 2 A — 2s. THALIRA/SARAH

Hold 2s. as QUEEN sits.

SARAH: Its hard to explain. He meant Women's Lib.

29. 1 A — CU THALIRA

THALIRA: What's that?

30. 2 A — a/b

SARAH: Women's Liberation. On earth, it means we women don't let men push us around.

31. 1 A — L/A MCU THALIRA

THALIRA: Its very different on Peladon. The ruler is usually a male. I was crowned because my father had no son. But Ortron holds the real power.

32. 2 A — L/A 2s. THALIRA/SARAH

SARAH: Only if you let him. You've got to stand up for yourself.

33. 1 A — CU THALIRA

THALIRA: It would be different If I were a man - but I'm only a girl.

34. 2 A — MCU SARAH

Now just you listen to me.

SARAH: There is nothing 'only' about being a girl. Never mind why they made you queen. The fact is you are the queen.

35. 1 A — ECU THALIRA reaction

36. 5 - — MSs. GEBEK/ETTIS (5D. E1)

8. INT. MINE JUNCTION. DAY

/Column to A/

(GEBEK, ETTIS & PEL MINERS)

Hold 2s. throughout as they X to b/g & back to f/g.

As directed, ending with VC2s.

ETTIS: I say we attack now. Capture theCitadel. Force the Queen to agree to our demands, and expel the aliens from the planet.

GEBEK: Do you think you can fight the Galactic Federation with a handful of stolen weapons?

(Break next)

(36 on 5)

ETTIS: And what is your advide? Gebek? More waiting?

GEBEK: The Federation must have the trisilicate. If we refuse to work, they will put pressure on Ortron to grant our demands.

ETTIS: Nonsense. They don't need us. The Federation will bring in alien workers, and mine the ore with their new machines.

GEBEK: (DAWNING LIGHT IN THE EYES!) The machines ..... ?

RECORDING BREAK

4 to B. 1 to B. 3 to B. 5 swing. B swing.

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STORY REVIEW

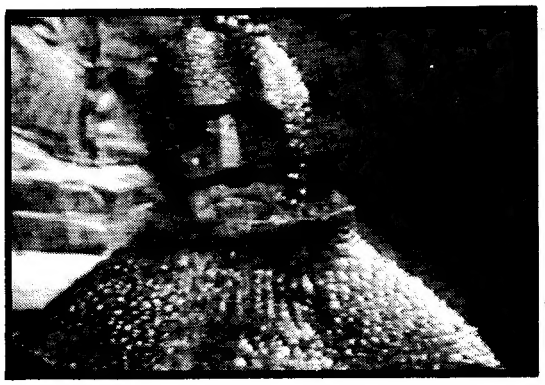
Gary Hopkins

Next to sex and religion, party-ploitics has normally been something of a taboo subject in 'Doctor Who'; and yet 'The Monster of Peladon' dares to touch a political nerve with its depiction of a miners' revolt and a class system not unlike those that existed in the UK in 1974. It is interesting to speculate that writer Brian Hayles may have been avenging 'The Curse of Peladon' (Serial "MMM") which, as a result of another miners' strike, had become a casualty of power cuts and blank TV screens two years earlier. However, such radical posturing does not become 'Doctor Who' and a decade later 'The Monster of Peladon' might well have been censored for blatant anti-Conservatism.

Little seems to have changed on Peladon since the Doctor's last visit some decades before. The King is dead - whether from old age, syphilis or assassination isn't made clear - and his only child, Thalira, is now Queen. Although a member of the Galactic Federation, the storm-lashed planet is still pervaded by the same undercurrent of barbarism, and the same superstitious dread infects its inhabitants. The gloomy catacombs and corridors are still familiar to us after a gap of two years, and even the Doctor is surprised to learn that he has travelled so far into the planet's future. No doubt he expected to find a prosperous, one-class society under the Federation banner. What he actually finds is a two-tier class system, a poor economy and lingering xenophobia; a land where females are still regarded with contempt, and the old ways are cherished more than progress. But things have changed. Peladon seems to have been slowly corrupted by the Federation - as Hepesh predicted it would be - and the Peladonian fear of alien interference appears to be justified. The traditionalist values evident in 'The Curse of Peladon' have been replaced by greed as the planet slips back into a Dark Age.

However, these are just the cosmetic features. The biggest change, and the one which undermines the whole serial, is the absence of any real depth to plot or character. Brian Hayles was one of the most imaginative writers to work on 'Doctor Who' and wrote - arguably, perhaps - his best scripts for the show with the first tale of Peladon, which succeeded in entertaining with its taut plot and gothic-style melodrama. But 'The Monster of Peladon' is a pale shadow of its predecessor, and plods along to a lacklustre conclusion at the end of six tedious episodes. The quality of writing is still there, but the uninspired production and generally tired performances from the cast fail to raise the serial above the unmemorable. Much of the plot seems to comprise re-worked ideas from 'The Curse of Peladon', bolstered by several unconvincing fight sequences and a lot of unnecessary running about corridors. Jon Pertwee's imminent departure from the show may have contributed in part to the lack of vim and vigour in the proceedings and the distinct impression that 'Doctor Who' was marking time and merely going through the motions. The Doctor is still as charming and heroic as always, but he strolls through the adventure with less than his usual sense of urgency. He seems also to react less to the threat of death, and the deaths of others, and dismisses the killing of the Queen's Champion with something akin to a shrug and a frown. The only real sadness he expresses is at the death of Aggedor, for which he was anyway largely responsible. Whatever the reason, the sparkle of earlier years is no longer apparent.

Once again, Hayles showed his mastery of yarn-spinning, and although his characters were somewhat shallow, at least they were characters rather than stereotypes. Thalira, like the young Queen Victoria, attempts to assert her authority in a dominantly male society, and looks to the Doctor for advice as Queen Victoria had relied upon her dashing and elegant Lord Melbourne. Like 'Star Trek's' Mr Spock, Thalira's mixed ancestry has diluted her Peladonian purity, and she is more prepared than she might otherwise have been to accept the counsel of people from other worlds. Thanks to Sarah's soap-box speech about Women's Lib, Thalira quickly finds the nerve to stand up to her bombastic Chancellor to show that she is far from amused. Chancellor Ortron, played with characteristic fire and brimstone by Frank Gatliff, is a worthy - if not so noble - successor to Hepesh, and his death scene is equally poignant. Donald Gee's engineer Eckersley steers a confident course from mild-mannered bystander to principal villain, and is a refreshingly different



opponent for Jon Pertwee's Doctor amongst the menagerie of monsters and aliens. It's perhaps fitting that Eckersley should be mauled to death by the genuine Royal Beast; but that whole sequence is dealt with a little too abruptly, and it isn't made clear whether he actually dies from wounds inflicted by Aggedor, or from pure shock.

The only real surprise created by the emergence of the Ice Warriors in the story is the fact that they don't make it until the fourth episode. Their much-vaunted return to 'Doctor Who' has been all but forgotten by then, despite the obvious hints of their presence inside the refinery. But, like Peladon itself, the Ice Warriors have seen better days. Although they retain some of the cold menace of their earlier appearances in 'Doctor Who', they lack the subtleties of their 'The Curse of Peladon' versions and are less impressive in ill-fitting armour. And, as with the Daleks only a few weeks before, the Ice Warriors are too easily disposed of, succumbing to a pathetic show of strength by the Peladonians. True, the Martian invasion force is decimated by Eckersley's 'Aggedor', but the Ice Lord Commander Azaxyr is despatched by a single sword thrust.

Providing some continuity, 'The Monster of Peladon' also sees the return of Alpha Centauri, a little older and even more shrill and irritating than before. There is a touching reunion between him and the Doctor during the first episode, and several amusing scenes with Sarah, but overall Centauri's presence in the serial is superfluous and serves only as a reminder of what has gone before. Even his corroboration of the Time Lord's identity is practically worthless, and doesn't save the Doctor from being hurled into the pit to face Aggedor. The other return appearance is made by the Royal Beast itself, whose demise in the final battle is guaranteed to upset many wide-eyed youngsters.

Fortunately, though, Brian Hayles was keen to play down the continuity angle and attempted to open out the Peladon saga within the framework of 'Doctor Who'. However, the limitations of studio production are quite evident throughout, and the pace of the serial is sometimes agonisingly slow. 'The Monster of Peladon' is a less introspective story than its forerunner, and uses a similar plot stretched across a wider canvass. The emphasis here is much more on action than character - when it would have been interesting to dwell on Peladonian society - and what might have been an excellent sequel becomes overlong and repetitive. As usual with six-part 'Doctor Who' serials, two distinct halves are recognisable. In this case, the first half is a re-run of 'The Curse of Peladon' to re-introduce the planet and the Galactic Federation; and the second and more satisfying half is a more typical 'Doctor Who' invasion plot much closer to an earlier Ice Warrior scenario in 'The Seeds of Death' (Serial "XX"). Sadly, all the charm of Peladon is lost as the Citadel turns into a battle-ground.

One of the greatest disappointments of 'The Monster of Peladon' is that the action is again largely confined to the Citadel and its environs, with no move towards revealing new aspects of the planet and its people. The only civilians present are the guards and the miners, none of whom - aside from Gebek - displays any real intelligence. For the most part the miners shuffle aimlessly about the catacombs looking for trouble, following their leader - he who shouts loudest - like sheep. They all wear what appear to be furry hats, but which are probably meant to be the distinctive hairstyle of the lower classes, and seem unconcerned about such things as safety head-gear in the mines. However, if it is the haristyle, are we to believe that all plebian Peladonians look like this?

Elisabeth Sladen's dithering, affected, but ultimately endearing Sarah Jane Smith steals several scenes along the way, naive inspite of her Women's Lib temperament. Sarah is a refreshingly independent companion, with an amusing tendency to scream and panic at the least sign of danger. Her scenes in the story (like Jo Grant's in 'The Curse of Peladon') are amongst its most compelling, and establish Sarah's character more firmly than before. Unfortunately, though, 'The Monster of Peladon' requires more than a few cheap thrills, some camp performances and several miners in silly wigs to grab attention.

Too much with too little, and no sense of impending doom for the Doctor.

SPACE & TIME

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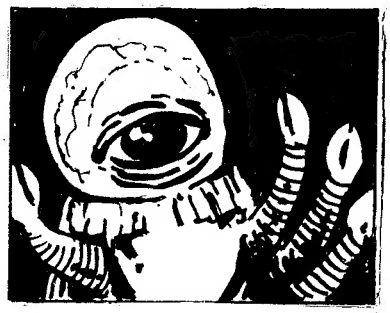


THE ICE WARRIORS GOETH...

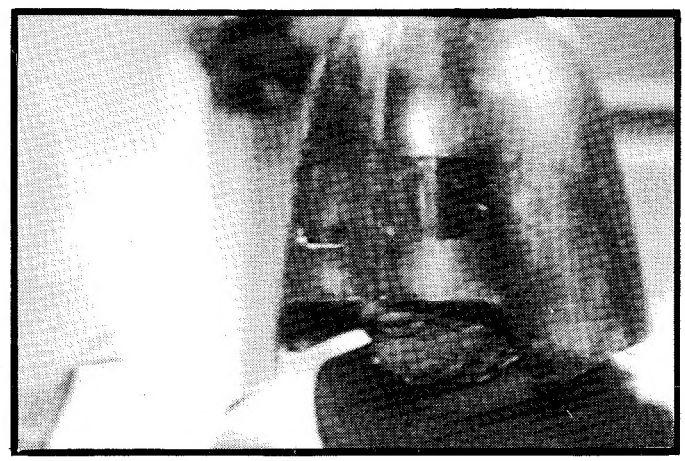
Paul Mount

Having created the Ice Warriors not as a rival to the Daleks and the Cybermen but as a variation on the traditional depiction of monsters in 'Doctor Who' as calculating and single-mindedly evil creatures, Brian Hayles found himself with an instant success on his hands. Immediately the Ice Warriors passed into 'Doctor Who' legend.

The inevitable rematch took the form of 'The Seeds of Death' (Serial "XX"), at the tail end of Patrick Troughton's time as the Doctor. Rather than just wheel out the Ice Warriors for another tussle with their enemy, Hayles introduced the first visualisations of the Martians' strictly-ordered hierarchy, whilst defining the first serial's suggestion that the Ice Warriors were a ferociously militaristic species.

In a rare interview, Brian Hayles explained that in 'The Seeds of Death', "the common Ice Warriors - the Non-Commissioned Officers and foot-sloggers - were in fact the old-style costume with very slight variations, whereas the officer class were sleek, more refined, more aristocratic...a design point which I think the designer made a very good job of. He made them very subtly different and caught a nice feeling about them."

The arrival of Jon Pertwee and colour to 'Doctor Who', with a new Earth-bound format, seemed to preclude the possibility of any further appearances by the Ice Warriors. But the style of the series soon shifted again, and it wasn't long before Hayles found himself asked to write for 'Doctor Who' once more. For his Season 9 story, originally titled 'The Curse', Hayles created an impressive and believable pseudo-Gothic society on the planet Peladon, where barbarism stood hand-in-hand with civilisation. Peladon was swiftly populated by colourful creations like the hexapod Alpha Centauri, the bear-like Royal Beast Aggedor and the villainous Arcturus. Hayles admitted that the Ice Warriors weren't originally to be included in the finished story, 'The Curse of Peladon' (Serial "MMM"), but when they did appear, they weren't quite as viewers might have remembered them. "Having done them twice as the dirty villains," said Hayles, "I wanted to play a trick, to turn the thing upside down...so we started off the series and as soon as they appeared everybody would say 'Aha, they're into something dirty'. Of course, we turned them round and they actually became, in a sense, the co-heroes of the plot with a certain nobility of purpose. If you followed their psychology, they were still basically the same people. It simply happened that, for once, their motivation was similar to the Doctor's, even though he suspected them during the actual evolvement of the plot."

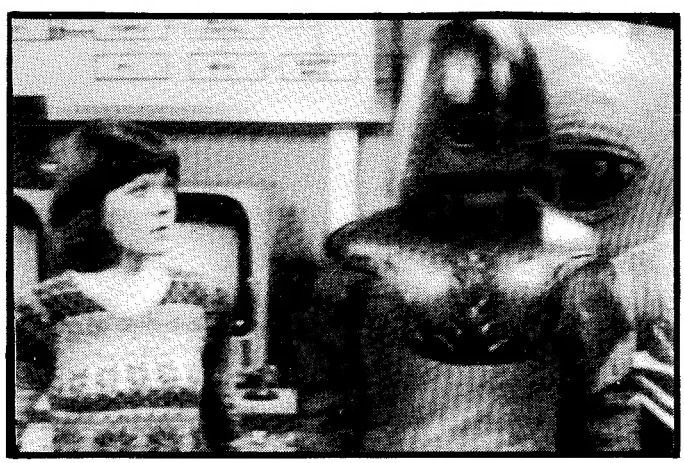


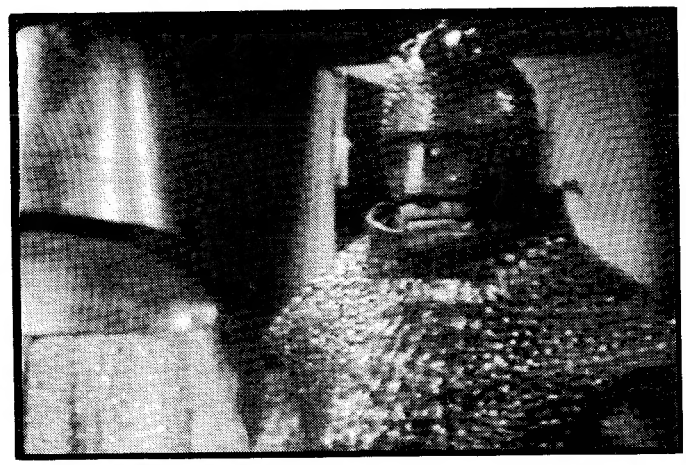
Hayles had always favoured the idea of dipping into the Ice Warriors' lifestyle every so often, resurrecting them to see how they were developing. By the time they made their fourth appearance in 1974's 'The Monster of Peladon', they had returned to their former morality on a Peladon which had itself developed since 1972.

"'The Curse of Peladon' was so popular that they (the BBC) asked me to do a follow-up. It wasn't evolved as a saga, although it could well have developed that way because the planet had itself a history behind it, in my mind at least. I suppose, having written it, I thought it would be nice to repeat it again, but didn't expect to be asked; but the BBC did ask me, so they evolved the saga rather than me."

'The Monster of Peladon' was to be Brian Hayles' last 'Doctor Who' script. The series was changing again, and although the new production team asked him to give them some ideas, as Hayles himself put it, "the ideas I came up with didn't fit their running concept."

So Hayles moved onto other projects, such as the highly-acclaimed BBC serial 'The Moon Stallion', the long-running radio soap opera 'The Archers' and cheap-but-cheerful British adventure movies such as 'Warlords of Atlantis' and 'Arabian Adventure'. Brian Hayles died in 1978, but it's a tribute to him that his most successful creations - the Ice Warriors - remain a fondly-remembered part of the ever-changing 'Doctor Who' myth.





PRODUCTION OFFICE

Jeremy Bentham

"Jon Pertwee to quit as Doctor Who III" was the banner headline spread across most feature pages, and even some front pages, of the evening newspapers, Friday February 8th 1974. The majority of the next morning's dailies carried further details of the story on their TV pages, some printing lengthy accounts of the press call held the previous day.

From Fleet Street's point of view, Jon Pertwee's resignation was big news. Ever since 1969 his name had been associated with 'Doctor Who' and, while he would still fall short of overtaking William Hartnell's number of episodes, in terms of sheer longevity he was easily the most publically identified actor in the part. As a series, too, 'Doctor Who' was very much in the public eye, due both to the quality of its stories and to recent events surrounding some of the leading cast members.

Speaking at the press conference, Jon Pertwee cited some of these events as being behind his decision to go, particularly the tragic death of Roger Delgado, which had seemed to signal the break-up of the 'regular "Doctor Who" team', with the subsequent loss of Katy Manning and the imminent departures of Barry Letts and Terrance Dicks. Behind the scenes, the story was more or less the same. An entrepreneur to the last, Pertwee offered to continue in the part on condition that the BBC increased his salary, but when this 'offer' was declined - the BBC saying that they wanted a change of Doctor in any case! - it was no great disappointment to him. He soon had lined up a lucrative deal with ITV to host a new quiz/panel game show titled, not entirely by coincidence, 'Who-Dunnit?' and, to occupy his evenings, he had a return to the London stage to look forward to, in a comedy play called 'The Breadwinner'. Privately, Pertwee also wanted a break from so strenuous a production as 'Doctor Who' to sort out the acute back problems he had experienced, particularly in the wake of a bad stunt fall the year before. Although he was still very fit, the advice from his physician was to avoid as far as possible taxing action scenes.

Under questioning at the press call, Barry Letts and Terrance Dicks admitted their own plans to leave, prompting one journalist to speculate that this might be the end for 'Doctor Who'. This rumour was rapidly quashed by the BBC's Press Office, who pointed out that BBC Enterprises had just staked a major investment in launching two new, tailor-made 'Doctor Who' exhibitions - one on Blackpool's Golden Mile and one at Longleat House In Warminster,

BE SURE TO VISIT A
BBC tv
EXHIBITION
GUIDE TO
BBC enterprises
EXHIBITIONS
1974
DR. WHO
at
BLACKPOOL
Hours of Opening: 10 April - 1 November, 1974
Seasonal
and at
Longleat
Hours of Opening: 12 April - 31 October, 1974
Daily 10 am - 6 pm
HOW TO GET THERE
Enter Dr Who's amazing time machine - Tardis - travelling through time and space and see the incredible monsters, defy the daunting Daleks and control the Doctor's own instrument panel. Encounter some of the horrific monsters created by the BBC Special Effects and Costume Departments for the long running and highly successful Dr Who series.
On display inside the Tardis at Longleat, home of the Marquess of Bath, and on Blackpool's glittering Golden Mile, are fantastic settings for the monsters and Daleks bringing the exhibition to real life - you won't believe it until you've seen it.
HOW TO GET THERE

Wiltshire. Both exhibitions were scheduled to open at Easter, it was explained, and in the meantime an announcement regarding the actor to play the new Doctor would be made within a few weeks.

The opening of the 'Doctor Who' exhibitions, with the attendant press coverage and feature items on the popular six o'clock magazine programme, 'Nationwide', gave an extra boost to ratings for 'The Monster of Peladon', which was mid-way through production when the announcement of Jon Pertwee's departure was made.

The impetus to do what was essentially 'Doctor Who's' first ever sequel story came directly from the Production Office. Originally, 'The Curse of Peladon' (Serial "MMM") had been commissioned and slated as a low-budget book-balancer, with no location filming whatsoever. But even with these restrictions, as a story directed by the ebullient Lennie Mayne it had been notably popular, not least due to the inclusion of the Ice Warriors. On a plotting level, it had appealed both to Barry Letts and to Terrance Dicks; in the former case largely because of its realistic crafting of an alien culture, in the latter because of its political drama content. Discussion of these various merits of the story during the planning stages for Season 11 posed the intriguing notion of developing the Peladon saga further, perhaps in a six-part serial. Such an endeavour would be a terrific cost-saving exercise given an absence, again, of any location filming, and the presence of a great many props and costumes in stock from the earlier show.

Knowing Brian Hayles personally, Terrance Dicks worked solo with the writer throughout the autumn of 1973, planning and developing the screenplay, leaving Robert Holmes to handle 'Death to the Daleks' (Serial "XXX") and, more importantly, the setting up of Season 12.

After Pertwee, who's next for Dr Who?

By TIM EWBANK

JON PERTWEE is abdicating as Dr Who the Third.

After four years in the TV role, he explained yesterday: I really want a break.'

He will take it at the end of the present series, which still has 16 weeks to run.

Then it will be the turn of the fourth Dr Who, whoever that may be, for his name is not being revealed yet.

JON PERTWEE
'I want a break'

KATY MANNING
Dr Who's assistant

Colour

Jon Pertwee, the first of the line to be seen in colour, brought a new look with his clothes also—velvet dinner jacket, frilly shirt, and cape, in contrast to the Victorian costumes of his predecessors, Patrick Troughton and William Hartnell, the original.

Pertwee, who is 54, also insisted on doing his own stunts.

'I did speedboat races, going down cliffs on a rope, and running about on the top of gasometers in a gale,' he said. 'But I couldn't do falls because I had a bad back.'

For Pertwee, the series hasn't been the same since Katy Manning, who played his assistant, left, and Roger Delgado, his Master, died in a car crash.

'I felt the team was breaking up,' he said. 'It all seemed to be changing and I decided I would change with it.

'Perhaps it's a bad decision in view of the current crisis—Dr Who would have been a certain bread ticket for another year. It's a gamble that I hope doesn't come amiss.

'I've enjoyed doing the part but I like to keep in lots of mediums—a jack of all trades but a master of none.

Break

'What I really want is a break. It doesn't mean to say I'll never be Dr Who again. I would if the BBC wanted me.'

Meanwhile he is making a return journey to the stage. He is to appear in a West End comedy, *The Bedwinner*.

'I have been out of the theatre for five years,' he said. 'It is time I went back.'

JON PERTWEE TO QUIT AS DR. WHO THE THIRD

The three doctors. From left: Hartnell, Troughton and Pertwee.

By ALDO NICOLOTTI

TV's DR. WHO, actor Jon Pertwee, is to quit the series after five years.

The 53-year-old actor has told the BBC he wants to return to the stage. He will make his last appearance as the eccentric Doctor in June.

"He will star in three more stories, after the present one, including one about the Daleks," said producer Mr. Barry Letts today.

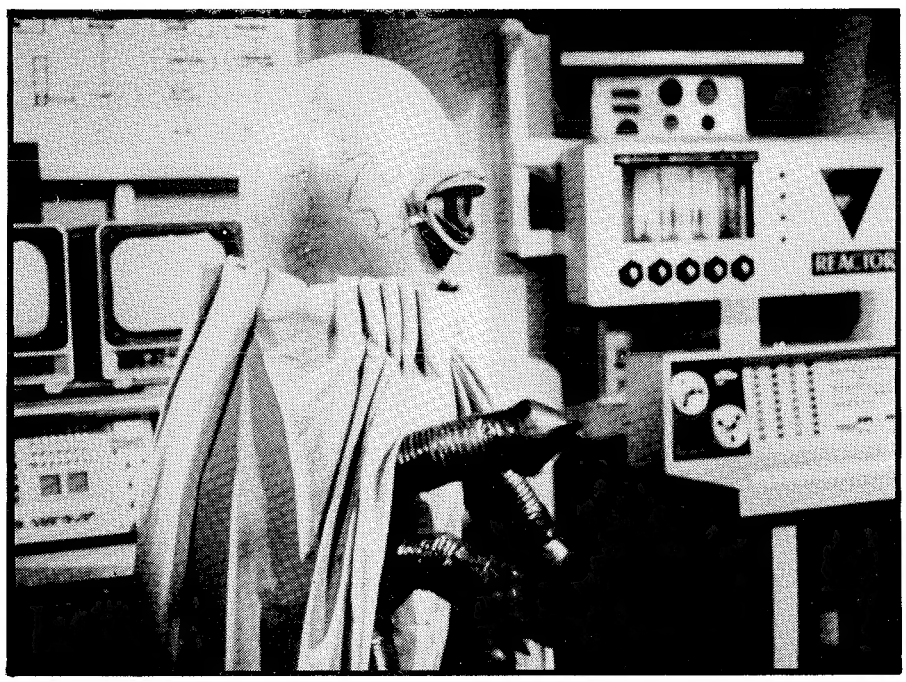
Pertwee started in comedy roles before he became the third Dr. Who since the series started 10 years ago.

The first was William Hartnell, who was replaced by Patrick Troughton. Pertwee has appeared in about 150 episodes.

The BBC have lined up a new Doctor and will announce his name next week after contracts have been finalised.

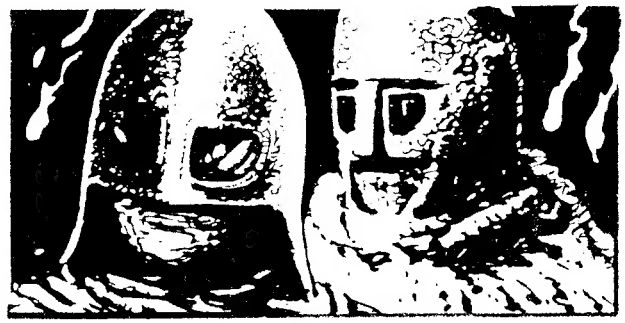
Pertwee has been offered a star role in Ray Cooney's new stage comedy, The Bedwinner.

It opens this summer and there are hopes for a transfer into the West End after a provincial tour, which would clash with a new Dr. Who series to be recorded in the autumn.



CURRENT AFFAIRS

Guy Clapperton

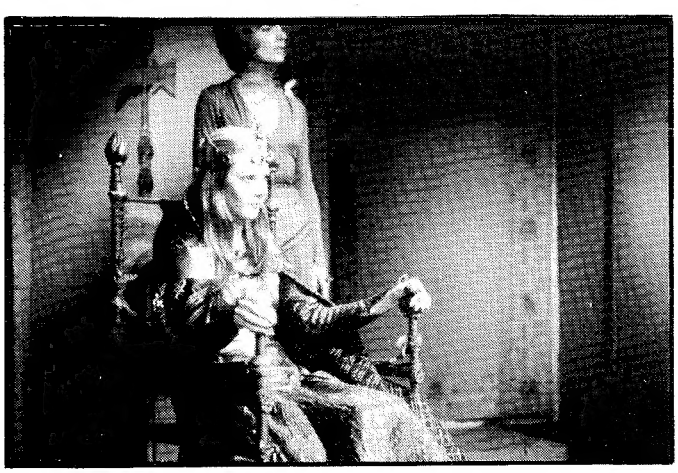


In keeping with most serials of the Pertwee era, 'The Monster of Peladon' was something of a morality tale about man's inhumanity to man, criticising greed and exploitation as the real enemies and having the main monster (in this case the Ice Warriors) as basically window dressing, there mainly to serve the purpose of emphasising (some might say overly so) the message. What was almost uncanny about this particular story, though, was the way that current affairs arranged themselves to fit in with 'Doctor Who'.

Of course, 'The Monster of Peladon' was by no means the first story to deal with a current affairs issue. To take just one other example, 'The Green Death' (Serial "TTT") had been planned as an ecology story centred around the idea of preserving the world and not worshipping science and progress as the be-all and end-all. But that was deliberate and planned. Surely the makers of 'The Monster of Peladon' couldn't have been aware of the coming 'winter of discontent' and national pit strike at the early stage of production when this story was being developed? Terrance Dicks confirms this:

"We weren't making a direct comment on the miners' strike that happened in real life... But obviously that kind of issue was in the air, and you can't just do a kind of old imperial story whereby the Galactic Federation is coming to Peladon and is bringing the simple natives the benefits of civilisation, like 'Sanders of the River' bringing law and order to Africa... We are all well aware now that what happens when an advanced race meets a primitive race is not always to the benefit of the primitives. So you have got the conflict of the different factions... Obviously the miners would resist the new technology because it wouldn't be what they were used to and they would be frightened by it, and it might put some of them out of work... Obviously the ruling establishment would try and latch on to the technology and try and see what benefits were going to come from civilisation..."

Thus the idea was to base 'The Monster of Peladon' around a similar clash of interests, and although it was ostensibly a monster story, one of the main reasons for its success was that the plot involved a credible society based largely on our own. OK, so we don't often get Ice Warriors using legendary monsters to try and scare the living daylights out of us, but the premise of a monarch who wields no apparent power other than the tokenistic approval of policies decided by the government doesn't sound too far removed from present-day Britain; the depiction of the said government being divided into factions who bicker rather than discuss things in an intelligent fashion is likewise British, as is the class



structure which promotes respect and awe for a powerless aristocracy in the first place. In the midst of all this, writer Brian Hayles introduced social unrest and the mine workers downing tools - and as if to give the thing a little extra weight, the real miners in Wales rather considerately did likewise! Terrance Dicks takes up the story:

"I would say it is a kind of general liberal consensus that in any strike there are rights and wrongs on both sides... You have two parties with conflicting opinions, and there is always right on both sides... On Peladon, the High Priest wanted to preserve the old ways, and the leader of the miners wanted to look after his people... The tragedy is that they both think that they are right, and they both think the other person is totally wrong. And the Doctor is very much one person who can step back and look at both arguments. The Doctor always plays this role."

And it is here that the story differs with the real life situation. On Peladon, Doctor Acas arrives and makes noises about compromise, fair play, women's lib and some sort of egalitarianism. In many ways he is the ultimate arbitrator, with no personal stake at all in what is going on. He has merely a deep-seated mistrust of the Ice Warriors to guide him, and whereas last time we met the Ice Warriors the Doctor was shown to be in error and prejudicial, this time his bias is spot on. Which might be seen as a step backwards in the moral stance of 'Doctor Who', but that's a discussion for another time and place. Meanwhile, on Earth, the end of the other miners' strike was brought about by another change in attitude, this one resulting from a change of government. Harold Wilson replaced Edward Heath as Prime Minister and effectively bought the miners off.

It's interesting to note the sort of advice the Doctor gives out in 'The Monster of Peladon'. At the time, he was no doubt seen as the voice of things to come, whereas now, years later, he sounds distinctly 'early Seventies'. The libertarian stance he takes was probably considered quite progressive then, but much of it seems old-hat by today's standards. Certainly the views of the then production team shine out like a beacon in this story - as of course was often the case during the Pertwee years - but as usual the difficulties on Peladon had to be reduced to the simplest possible reading of them to make the story accessible to the child audience. It is perhaps inevitable that these drawbacks will be encountered whenever current affairs or social comment is included in 'Doctor Who', but just as 'The Monster of Peladon' was not the first serial to attempt this, it certainly would not be the last...

TECHNICAL NOTES

Jeremy Bentham

Brian Hayles' script for 'The Monster of Peladon' was in every sense a sequel, being set in the same location (albeit fifty years on), featuring a similar line-up of characters and even having the same 'night-time' feel as its predecessor of two years before, 'The Curse of Peladon' (Serial "MMM"). As it had been commissioned in the early planning stages of the eleventh season in order to ensure Hayles' availability, Producer Barry Letts was able to afford himself the luxury of pre-booking many of the same production crew who had worked on 'The Curse of Peladon', including the flamboyant Australian director Lennie Mayne.

Letts was particularly keen to achieve visual continuity between the two Peladon serials. Normal practice was for a producer merely to notify the Production Design Department of an impending show and take whichever designer was allocated, but on this occasion Letts specifically asked for, and got, Gloria Clayton, whose simple but very stark sets had made 'The Curse of Peladon' so gothic in appearance. He thus avoided the potential problem of a new designer wanting to 'do his own thing' rather than emulating the work of a colleague. A similar approach was made to the Costume Department, but unfortunately the designer who had handled the first Peladon tale, Barbara Lane, was already booked to work on another series at the time 'The Monster of Peladon' was due to go into production. Luckily, however, the eventual appointee, Barbara Kidd, was quite happy to re-use many of the same costumes, robes and outfits, which had been held in stock since 1972.

For his part, Lennie Mayne went out of his way when casting the story's 'monsters' to use the same actors who had appeared in 'The Curse of Peladon', for whom the costumes had been specifically tailored. The Ice Lord costume had been made to measure for Alan Bennion as far back as 'The Seeds of Death' (Serial "XX") and, since his re-appearance in 'The Curse of Peladon', Bennion had become uniquely associated with the part. Of the other Ice Warriors, Sonny Caldinez was closest to the build of Bernard Bresslaw, for whom the main body unit of Varga in 'The Ice Warriors' (Serial "OO") had been moulded, so he again got the role of the speaking Warrior Lieutenant. Nick Hobbs and Stuart Fell were available to don once again the costumes of Aggedor and Alpha Centauri respectively, with vocal artist Ysanne Churchman on hand to re-assume the airs and graces of the latter's well-remembered personality. Tactfully, Barbara Kidd modified and enlarged the cape worn by Centauri to avoid the phallic symbolism jokes which had abounded during its last appearance.

Of the new characters, the Make-up Department, rather than Visual Effects, supplied the half-mask worn by Vega Nexos, who was described in Hayles' script as a 'walking, hairy carrot'.

A highlight of 'The Curse of Peladon' had been the large model set of Mount Megeshra with the royal castle on top. This had been disassembled shortly after filming for the story was completed, and since exterior sequences were not so important to 'The Monster of Peladon', it was decided not to rebuild it. Instead, footage from 'The Curse of Peladon' was copied and inserted on VT as required. A large caption slide of the citadel was used for the scenes of Ettis aiming the sonic lance at the building from a cave-mouth. As these scenes were shot on film, the telejector still of the castle had to be lined up and VT-inserted into the finished picture during studio recording.

The bulk of the cave scenes, including the action sequences therein, were done on film at Ealing, although smaller cave sets were erected in the VT studio for the second and third recording blocks. All the studio cave scenes featured in episode one were recorded with episodes three and four.

Jon Pertwee's back problems were so acute during this period that he was unable to undertake even the simplest of action scenes. This put a greater responsibility on Terry Walsh, particularly during the combat sequence with Ettis. So much of this scene was carried by Walsh that at times his un-Pertwee-like features were clearly visible on camera.

The technical manifest for this production included such items as star filters and a Wallpaper Pattern Generator. As with 'The Green Death' (Serial "TTT"), the technique of shooting cave scenes with star filters fitted over the camera lenses was used to give a sparkle to the finished image that was more suggestive, visually, of an underground setting. The Pattern Generator was, as its name implies, a device for feeding programmed patterns onto a video monitor. For this story, it was used to suggest the effects of Eckersley's electronic alarm system; its output was superimposed onto the main picture, firstly in monochrome and then fading into colour as the signal got stronger.

Aggedor's 'ghost' was achieved using a simple mixed-feed CSO shot of the Aggedor statue prop (from 'The Curse of Peladon') plus a glowing light source. The appearance/zap/disappearance of Aggedor was shot only once, the whole sequence then being VT-edited into other episodes as and when required.

Slightly more complex were the sequences set in Aggedor's pit. Visual Effects built a small model showing the roof of Aggedor's den, with a white circle at the summit. During recording, one camera lined up on this roof model, while another was used to feed into the white circle a vignetted shot of Queen Thalira 'et al' looking downwards. The result was an impression of the Doctor's and Sarah's POV, seeing their captors from some distance down in the pit.

Studio recording for 'The Monster of Peladon' took place in TC8 on January 28th/29th 1974, again on February 11th/12th in TC6 and finally on February 26th/27th. The full Ice Warrior costumes were not needed until February 12th (Mayne preferred to record one whole episode per day wherever possible), and so for the studio climax to episode three, one of the non-speaking guards took the place of the Warrior Skel for the shot where the Doctor opens the door to the refinery. This shot was later replaced with material from episode four during the editing stage.

Although they were given more sophisticated weaponry, the Ice Warrior gun effect was still carried out using the original technique of recording the victim's image reflected against a sheet of 'Mirrorlon', which would be distorted by pushing it from behind.

Aware of the general shortcomings of fight scenes done in the studio on video, Lennie Mayne recorded extra shots of fighting between miners and Ice Warriors during episode five's shooting. Using these sequences as montage material, he edited passages of it into other appropriate fight scenes, the idea being, in his words, to "liven 'em up".

PRODUCTION CREDITS

Stephen James Walker

SERIAL "YYY" — COLOUR

PART 1	Duration 24' 59"	23rd. March 1974
PART 2	Duration 23' 26"	30th. March 1974
PART 3	Duration 24' 47"	6th. April 1974
PART 4	Duration 24' 50"	13th. April 1974
PART 5	Duration 23' 56"	20th. April 1974
PART 6	Duration 23' 48"	27th. April 1974

CAST

STARRING:
Doctor Who.....Jon Pertwee
Sarah Jane Smith.....Elisabeth Sladen

FEATURING:

Queen Thalira.....Nina Thomas
Chancellor Ortron.....Frank Gatliff
Eckersley.....Donald Gee
Vega Nexos.....Gerald Taylor
Ettis.....Ralph Watson
Gebek.....Rex Robinson
Voice of Alpha Centauri.....Ysanne Churchman
Body of Alpha Centauri.....Stuart Fell
Blor.....Michael Crane
Aggedor.....Nick Hobbs
Azaxyr.....Allan Bennion

WITH:
Preba.....Graeme Eton
Guard Captain.....Terry Walsh
Double for Doctor Who.....Terry Walsh
Guards.....Steven Ismay, Pat Gorman
Derek Chafer, David Rolfe
Gordon Black, Chris Hodge
Tony Lord
Miners.....John Cannon, Bill Haydn
Chris Holmes, Ifor Owen
Paul Phillips, Tom O'Leary
Roy Brent, Ivan Santon
Eden Fox, Roy Evans
Stunt Miner.....Max Faulkner
Thalira's Attendant.....Frances Pidgeon
Sskel.....Sonny Caldinez
Ice Warriors.....David Cleeve, Kevin Moran
Alan Lenoir, Terence Denville
Extra.....Bob Blaine

TECHNICAL CREDITS

Production Assistant.....Marcia Wheeler
Assistant Floor Manager.....Roselyn Parker
Director's Assistant.....Carole Bisset
Production Unit Manager.....George Gallaccio
Technical Manager 1.....Ralph Walton
Technical Manager 2.....Jack Walsh
Tommy Dawson
Sound Supervisor.....Tony Millier
Grams Operator.....Gordon Phillipson
Crew.....No. 16
Vision Mixers.....Michael Turner
Nick Lake
Floor Assistants.....Tom Kingdon
Esther Nordin
Visual Effects.....Peter Day
Ian Scoones
Stuntman.....Terry Walsh
Costumes.....Barbara Kidd
Make-up.....Elizabeth Moss
Incidental Music.....Dudley Simpson
Special Sound.....Dick Mills
Script Editor.....Terrance Dicks
Designer.....Gloria Clayton
Producer.....Barry Letts

DIRECTOR:

LENNIE MAYNE

BBCtv 1974